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The College News, 1935-02-20, Vol. 21, No. 13

Students of Bryn Mawr College

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The College News

VOL. XXI, No. 13

BRYN MAWR AND WAYNE, PA., WEDNESDAY, FEBRUARY 20, 1935

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PRICE 10 CENTS

Pro Arte Renders Excellent Concerts

Mr. Alwyne In Franck Quintet Assists With Splendid Quality, Ensemble Work

INTERPRETATION SUPERB

Goodhart Hall, Feb. 13.—The distinguished Pro Arte Quartet of Brussels gave a superb performance of the famous Schubert Quartet in D Minor ("The Death and the Maiden") as the opening number on the program. This quartet, regarded as the composer's finest in this form, received an exquisite and beautifully interpreted rendition by the artists, who have been drawing increasing audiences as the series has progressed.

In their performance of this piece, the quartet again revealed those qualities which have made them justly world-famous among chamber music groups for their perfection of ensemble playing and the finish of their technique. Their interpretation of the Schubert piece brought out all the emotional as well as the exquisite musical contents of the composition. The work is great not only for its beautiful melodic material and technical treatment but also for the excellent balance among the four movements and among the four instruments. The particularly fine rendition of the variations of the "Death and the Maiden" movement, the spirit of the Scherzo, and the glorious Finale caused the audience to recall the quartet many times at the conclusion of the piece.

The second number was a modern work, the Quartet in F Major, of Vittorio Rieti, the contemporary Italian. This piece is dedicated to the Pro Arte Quartet, which is renowned for its championing of the cause of the moderns and the ultramoderns. The Pro Arte revealed once again their great ability to render the moderns at their best in this quartet in the diatonic scale. The second movement, a finely written Nocturne for the muted strings, was particularly outstanding both from the side of musical content and superb performance.

For the last number the Brahms quartet in C Minor, op. 51, No. 1, was substituted for the Stravinsky pieces.

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Literary Digest Poll Gives College Opinion

The semi-final returns of the College Peace Poll conducted by *The Literary Digest* contain answers by more than 90,000 students from 115 American colleges and universities. On the question of entrance into the League of Nations, an issue which has received more attention since the Senate's vote against entry into the World Court, the vote was about evenly split! 57 colleges voted for entry, 57 against it, while the vote in one was tied. 50.17 per cent of the total vote was cast in favor of United States entrance, while 49.83 per cent was against it. In most of the individual colleges the vote was also fairly evenly divided, but Bryn Mawr recorded 114 votes for entrance and 52 against it. A similar poll is being conducted in Great Britain, and 97 per cent of the votes already cast advocate the League.

The colleges decided by a vote of 2 to 1 that the United States could stay out of another war. Bryn Mawr was less unanimous in its opinion, since its vote went 84 that war could be avoided and 83 that it could not.

By far the majority, 83.60 per cent, voted for fighting if the United States were invaded. Since, however, the votes were negative by the same per cent on the question of bearing arms if the United States were the invader, we may conclude that the colleges as a whole are pacifistically inclined. Bryn Mawr voted 104 to 55 to bear arms in defense of the United States, while 140 out of 160 votes negated the policy.

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A. E. Newton Will Speak on Novels
Mr. A. Edward Newton is coming to the Deanery on Thursday evening, February 28, to lecture on *The Development of the English Novel*. Mr. Newton, famous as a raconteur, is well qualified to speak on the English novel from the knowledge he has gained in writing and collecting books. He owns a library of about 10,000 books, many of which are first editions of important English works. He is also known as a frequent contributor to the *Atlantic Monthly* and other current magazines, and as the author of the very humorous *A Tourist in Spite of Himself*, the play, *Doctor Johnson*, and *The Greatest Book in the World and Other Papers*, *This Book Collecting Game*, and *End Papers*.

Difficulty of Giving Big May Day Shown

Mrs. Manning Explains Need of Making Full Preliminary Arrangements

INFIRMARY FEE RAISED

Goodhart, Feb. 14.—Dean Manning announced in Chapel that the new plan for the Infirmary, which was outlined in last week's *News*, is to be put into operation. This plan provides for an increase in the Infirmary fee and a consequent increase in the privileges of sick students. Mrs. Manning also announced that we will definitely not be able to give Big May Day this year for the benefit of the Million Dollar Drive, as has been discussed, because we lack a competent director to organize it.

By the new Infirmary plan, students will pay a five-dollar increase in the fee; for this, they will be able to spend a week in the Infirmary free of charge, instead of the four days under the old system, and the charges after that will be three dollars a day. Other charges will be cut down. This may be considered a sort of health insurance. In the first diagnosis, Dr. Sharpless, as experienced and well-known a physician as any in the neighborhood, consults with Dr. Leary. After that, a specialist is called in on the case, and his charges, of course, are paid by the student. The Infirmary fee for this year has been increased by four dollars. The non-resident students are to pay five dollars for medical care in the dispensary. They may also stay in the Infirmary for a day or a night, if it happens to be convenient for them.

Often alumnae and students have resented the Infirmary fee. We must regard it, first, as health insurance, providing us with physicians and nurses, and second, as the fee of a

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College Calendar

Wednesday, February 20. Pro Arte Quartet Concert. American program. 8.30 P. M. Goodhart.

Thursday, February 21. Sheila Kaye-Smith on *Pioneer Women Novelists*. 8.20 P. M. Goodhart.

Friday, February 22. Professor Alfred C. Lane on *The Age of the Earth*. Illustrated by lantern slides. 8.20 P. M. Music Room.

Saturday, February 23. Varsity Basketball Game vs. Philadelphia Cricket Club. 10.00 A. M.

Freshman Show. *National Recovery Act*. 8.20 P. M. Goodhart.

Sunday, February 24. Sunday Evening Services conducted by Canon Edarp. 7.15 P. M. Music Room.

Monday, February 25. Mr. and Mrs. Jean Piccard on *Experiences on a Stratosphere Flight*. 8.30 P. M. Goodhart.

Thursday, February 28. A. Edward Newton on *The Development of the English Novel*. 8.30 P. M. Deanery.

Bryn Mawr Dig Given Sites for Excavation

Traces of Early Cilician Culture Found in Mounds at Tarsus and Karaduvar

EARLY PERIOD STUDIED

The expedition to Cilicia in Asia Minor which is being made by Bryn Mawr College, the Archaeological Institute of America, and Harvard University, has just been granted two very important sites through the courtesy of the Turkish Government and of Dr. Hamit Subeyr Bey, Director General of Antiquities for the whole of Turkey. The sites are Tarsus and Karaduvar. Tarsus was the largest town in Cilicia in the third and second century B. C., and was also famous at the time of St. Paul in the first century A. D.; Karaduvar is supposed to be the site of ancient Anchiale, and lies near the sea, not far from the harbor of Mersina. The Assyrian King Sennacherib is said to have set up in ancient Anchiale a stele commemorating his conquest of Cilicia.

It is the hope and intention of the expedition to carry on work in Cilicia for some time to come and to make a thorough study, on the basis of archaeological material, of its culture and history, with especial emphasis on the early periods. The early periods are at present practically unknown, as up to now no archaeological field work has been carried on in this region. In all, observations have been made and pottery collected on forty-two Cilician mounds by the expedition.

The mound of Karaduvar lies near the coast between Tarsus and Mersina. It is about half the length of the Tarsus mound, but of almost equal height, and is undoubtedly of great importance. It is undisturbed, and pottery of Mycenaean type, both imported and of local manufacture, has been found in it.

Soundings were started on the mound of Dua Tepe, which is at the southwest corner of the city of Tarsus. Dua Tepe is twice as big as any other mound in the Cilician plain, and the greater number of the Cilician mounds are less than one-third its size. The western end of Dua Tepe has been cut down to provide a level space for a modern school building, and in the cutting it is possible to see strata which date from Roman to early prehistoric times. Tarsus, according to ancient records, was the capital of Cilicia in the second century and possibly earlier. To excavate it thoroughly would be an expensive and prolonged undertaking, but undoubtedly if there were written records and government archives, they would have been located in Tarsus.

In taking the soundings at Tarsus, the trench on the summit was sunk in a disturbed area, but the general succession of ceramic styles could nevertheless be determined. For the first time Arabic material was found. Part of a villa was uncovered. The pottery consisted of thin-walled clay vessels with impressed designs and lead-glazed wares. A second trench was dug at the steepest point on the side of the hill, and here in a small but completely undisturbed area a depth of some 14 meters was reached. The town of the Greek period found in this trench produced pottery of the Cypriote Iron Age, and at the lowest level red polished ware with white-filled incision and black slipped ware, both strongly reminiscent of the early and middle Bronze Age of Cyprus, were discovered. The Mycenaean period was again represented by a single vase and a fragment of another, this

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Garden Party Decision

The class of 1935 has voted not to give Garden Party this year. Instead, a tea will be given in the Deanery, to which the faculty, parents and friends will be invited.

Freshman Show Committee
This year's Freshman Show is to be a musical comedy, *National Recovery Act*. Its plot sounds most intriguing: The Old Ladies' Home kidnaps a young Junior League member and force her to procure for them the money for a trip to Florida. They plan to find the elixir of youth, and eventually do so, with very amusing results.

The author and director is Huldah Check. The assistant director is Mary Whalen. The heads of the various committees are:

Properties: Whalen and Walker.
Lights: Webster.
Costumes: Bryan.
Dancing: Mann.
Song: Shepard.
Construction: Shurcliff.
Publicity: Fales and Bingham.
Posters: Chase.

Madame Sikilianos Tells Plans for Play

Her Presentation of *Bacchai* of Euripides Is Differentiated by Stressing Chorus

MUSIC WOULD BE MODAL

Deanery, Feb. 14.—Madame Sikilianos (Bryn Mawr, 1900) spoke to the students interested in the possibilities of a college presentation of *The Bacchai* of Euripides, which is being considered in connection with the Million Dollar Drive. Madame Sikilianos is one of the authorities on Greek tragedies and has been reviving their presentation in Greece for many years. Her special interest lies in the chorus, which she wants to develop as a protagonist in the drama. In Greek plays, particularly in their choruses, she feels that the Platonic unity of poetry, music, and gymnastics finds expression.

Beginning with a brief summary of the traditional presentation of a Greek play, Madame Sikilianos pointed out that it is the actors who are usually emphasized. The chorus has been a rather mechanical affair, 12 to 15 people divided into two groups, and has done no acting. The music, if there has been any, was not connected either with the thought of the play or with Greek musical theory. In her work at Delphi, where she now lives, Madame Sikilianos has tried to make the chorus the "exciting center" of the play. The traditional conception of a chorus of 12 to 15 people has only one source, apparently,—the 12 old men who speak in the *Agamemnon* of Aeschylus, whereas a large chorus of

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New Literary Trends Stress Subjectivity

Older Authors Follow Tradition, While Modern School Drifts Away From Realism

WORK LACKS MEANING

Deanery, Feb. 18.—Mr. Desmond MacCarthy, prominent English writer and critic, described the *Literary Climate in England at the present Moment* as "rather foggy," like her weather. He pointed out that in giving the "psychological map" of creative literature for the past 10 or 15 years it is most important to consider the enormous effects of the war. All changes in art are caused by changes in beliefs and morals, and the disillusionment of young England after the peace treaty destroyed their respect for authority in all fields, including that of literature. In both prose and poetry this has resulted in a drift away from realism to extreme subjectivity and efforts to "put moods under the microscope." The writers of England in the past decade or so fall into two groups; older men who had reached their stride before the war and so are out of touch with the post-war generation, and the younger group of authors and poets, represented by Huxley, Woolf, Eliot, and Joyce.

Mr. MacCarthy began with a brief discussion of the older literary men, Galsworthy, Bennett, Shaw, and Wells, who have continued since the war along their old lines. It is not the methods but the relevance of their criticism which has changed. Galsworthy still presides "like a kindly magistrate" over the social scene, but he is less at home than formerly. His calm verdicts on the young are beside the point, while his irony about the older generation seems obvious and inadequate. His theme,—the philistine, middle-class backbone of England—is no longer apropos, since this class has lost its self-confidence.

Probably Arnold Bennett's pre-war novels, *Clayhanger* and *Old Wives' Tale*, are his best works, but his post-war stories, *Riceyman Steps*, *Pretty Lady*, and others, also show his excellent literary characteristics. These books are still as honest and full of minute details as before, but he illustrates post-war emancipation by discussing sex relations with greater freedom.

H. G. Wells remained unchanged by the war. He was a "thermometer under the public tongue" because of his intense emotional receptivity. It is this characteristic which has en-

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Hygiene Examination Reveals Air Explodes in Lungs, Cow Is Given Against Small Pox

The hygiene examination this year produced a great amount of charmingly expressed misinformation. Many things are made clear to us, such as why old women dye their hair and wear absurd clothes, how best use may be made of a cow, and what happens to oxygen in the body. These are things we have always wanted to know, and to have them expressed so lucidly and attractively pleases us immensely. For the benefit of all hygiene students, past, present and future, we publish below a list of definitions and explanations which enable one to pass the course.

The lungs provide a place for the gases to operate. The oxygen we breathe passes through the veins, a complicated network, and eventually explodes, becoming carbon dioxide.

The lungs are two bags connected with the body by tubes, the trachea and the brachea. A relatively simple organ.

The lungs are bag-like structures within our diaphragms.

Projection is a mental mechanism devised to avoid something you don't like. It is most easily seen in babies when they push away something they don't like.

Projection is when the eggs from the female ovary are thrown into the

abdominal cavity, from there passed on to the fallopian tube, and, if fertilized, imbedded at last in the lutein walls of the uterus.

Regression is deliberately forgetting things that happened long ago, and the result is strange phobias.

In adult infantilism the individual has either grown physically and not mentally, or when grown up likes to affect youth,—the kind of thing that makes old women dye their hair, wear absurd clothes, etc.

The defense reactions of the body against injury are:

- (a) inflammation
- (b) fever
- (c) increased production of white blood cells
- (d) bacteria

One is vaccinated against smallpox by giving one cow.

Menstruation occurs to permit female ovas to be fertilized by the male sperm.

The insulin gland which is in the abdomen produces insulin.

The pancreatic gland produces insulin. This is roughage. It goes down through the intestinal track.

The pineal gland produces insulin which enables men and women to bear child en.

THE COLLEGE NEWS

(Founded in 1914)

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Examination Schedule

We hail with delight the steps taken by the curriculum committee toward the abolition of scheduled quizzes and toward the consideration of a reading period, which are announced in last week's *News*. Both the faculty and undergraduate curriculum committees have always shown great interest in the complaints of the undergraduates which arise from a maladjustment of work, and we hope that a satisfactory solution to the problem of scheduled quizzes may be found through the proposed vote to be taken in each class. We wish to point out that if scheduled quizzes are abolished in heavy reading courses, it will still be possible and highly desirable for the faculty to impose reading quizzes at the end of definite sections of the work. In this way the class will be required to keep up with the reading, and will have the satisfaction of feeling at regular intervals that it has finished certain parts of the course. The continuity of the course will thus become much clearer than it is under the present system of arbitrarily imposed quizzes.

We also wish to bring to the attention of the curriculum committee the question of spacing examinations that require an unusual amount of studying, so that they will not be contiguous. We believe that Minor History, First Year History of Art, Sophomore English, First Year Psychology, First Year Economics, and First Year Biology, Geology, Chemistry and Physics, require more last-minute studying and hasty attempts to finish the especially heavy reading than the average course, and we wish that examinations in these courses could be so spaced that at least one or two days could intervene.

In the last midyear period, History of Art was followed by Biology, and Sophomore English and Minor History came on successive days. Since all of the above-mentioned courses are taken by a large proportion of the students, and since many of them are frequently taken in conjunction (i. e., Sophomore English and one of the Sciences, plus Minor History or History of Art), we feel that the burden of the examination period would be considerably lightened if the examinations in these courses could be rescheduled at wider intervals. It also seems a pity that for the last two examination periods, the Freshman English examination has been scheduled for the final day of examinations. No other course is taken universally by an entire class, and we wish that, if possible, the Freshman class in toto should not have to stay in college until the very last day.

Garden Party

By the time we get to be Seniors (or even Freshmen, Sophomores, or Juniors) we begin to feel that we are living examples of the "survival of the fittest" theory of life. For four long years we preface every hope and every resolution with an "If I ever graduate" and toward the last of those years we fasten our imaginations on the hour when we will say, "Thank you, Miss Park," and emerge, a glorified Bryn Mawr girl. That done, we plan to rush into the arms of our adoring families and friends. We feel that after looking forward to Commencement for such long years we should have a gala graduation.

Garden Party was the occasion designed to celebrate our graduation. As such it became a tradition, and the one social event of Commencement Week. It is on these grounds that we are sorry to hear 1935's decision against the giving of any Garden Party at all this Spring, with the substitution of a Deanery tea on a smaller scale than Garden Party.

We may object to Garden Party because by the each-Senior-to-a-tree arrangement the groups become stationary and sit by their trees and never get to see anybody else. We may also object—on grounds of modesty—because we do not like the custom of strewing large baskets and wreaths and stalks of flowers under our trees. But we cannot forget that Garden Party became the traditional and the one social event of Commencement Week, the equivalent of all of the Commencement Week proms, teas, and garden parties that other colleges have. It ranked as one of the most beautiful and most pleasant college traditions. The college itself is lovely in late Spring and Garden Party was for Seniors, and prospective Seniors, the one party to which they could invite their families, their outside friends, and their undergraduate acquaintances.

If we do not want the usual Garden Party, we at the same time are foregoing a great deal when we change to an indoor tea to which a limited number of people may be asked. We feel that an informal Garden Party in Wyndham Gardens, for example, would eliminate the usual Garden Party problems and give us an outdoor party to which

WIT'S END

THEY FOLDED THEIR TENTS
The Greeks stood on the grassy green

In most artistic dress.
They stood upon the grassy green
And moved not to express.

The Greek looked baffled at the Greeks
And said, "Move as you feel!"
The Greeks replied with screams and shrieks,
And fled the spot piecemeal.

WOMAN EXUDE HATE AND
OUSTS SQUIRREL PETS.

—Herald Trib.

Lady, pick on something your own size!
A bull, maybe.

A PROTESTATION

Why don't we do

The Miracle?

Why can't we put on

Calvacade?

Let's buy the rights of

Cleopatra!

Then our fortunes would be made!

But hear me, oh ye
great white powers,
Can you cease a moment?
I wish to speak.

If I've got to be Persian
or Hindoo
or Turkish,
Damn it all,
I'd rather be
Greek.

—Dying Duck.

NO MEN ADMITTED

Freshman in the freshman show
Wears what below and what above
her?

Seems to us this year a blow
That the damsel need recover.

AMBITION

Oh I wish that I
Were famous,
Really famous,
Then you'd see

How I'd hold
The English majors
Spellbound in
The Deanery.

—Lazy Loon.

THE LIGHT THAT FAILED

I am not an aesthete,
I am not a modern.
My inner life is not complete,
For I don't understand.

This new age is baffling me,
I must be a rebel,
I suspect some perjury
When aesthetes understand.

Patterns, patterns are the style,
In novels and Greek chorus.
What's a pattern? They but smile,
While I don't understand.

Woeful, woeful must she be,
Out of her generation,
Who fails, completely fails to see
What her fellows understand.

WHAT NEXT?

"This place ain't what it used to be,"
A worried student said to me.
"The good old days are gone, alas!"
Now all we want to do is pass.
Our clothes are really getting neater,
Each Freshman class is more pettier.
"The atmosphere is placid now,"
No campus figures raise a row.
Life's pleasant, but we need some
zip,—

Some geni who'll 'let 'er rip!'"

—Disatisfied.

O TEMPORA!

How long, O modern novelist,
How long will you with pen insist
The modern love-begotten tot
Is now no more a Hottentot?

SING POOH TO THE HOI-POLLO!

Stein, Stein, Gentleman Joyce,
Pine, pine, raise a sad voice!
You are too obscure for most
Readers of the *Saturday Post*.

When Greek meets Greek
Say, do they speak?

we could invite as many people as we wanted. Wyndham Gardens are exceptionally beautiful in late Spring, and they have the great advantage of not having any rows of trees to which we can attach our flowers or our persons.

Ah, no, they only gesture
With hands and feet
From drape and pleat
Of an aesthetic vesture.

Dear Reader, we must be off.

Cheerio—

THE MAD HATTER.

BOOK REVIEW

I read V. Sackville-West's *Dark Island* because it was new; the next night I read an old book just because it was old. An antidote is urgently required by over three hundred pages all about people either extraordinarily dangerous or extraordinarily dull who spend their time in killing each other's souls and waiting for an ominous, charmed disaster which never materializes. To make matters worse, *The Dark Island* is broken into four incoherent parts, and these are written in a manner consciously uneven and artfully wise which seems to have been employed for the sake of the air it imparts rather than to convey any mood or embody any rhythm. It has the effect of surveying its reader through a lorgnette.

The Dark Island is a lovely name, and the island of Storn is a lovely, fantastic place. In her descriptions of its still pine groves, its secret bays, and its ruddy castle, the author writes smoothly and beautifully until she makes the mysterious, cruel enchantment of it credible and even real. She states that it is the motivating force of three souls and obviously intends it as the protagonist of her book. But in bringing its influence from its own quiet darkness into the violent lives of men and women, she fails completely. Their passions, which should spring from Storn and remain subject to it, blot it out instead, and the book degenerates into an ordinary story of human emotion.

It degenerates into less than that, for, because Storn, which should have provided the key to every character, is eclipsed, the emotion becomes either inexplicable or inconsequential. In the beginning there is Shirin, a precocious, provocative girl of sixteen, with a love of Storn in her heart and a determination to keep her heart to herself. Then occurs one of the divisions of the book, and Shirin next appears ten years older and a gay divorcee, although still untouched by life, still keeping her heart to herself and Storn in it. Since in all this time she has not seen the island, nor sought even in one wish to possess it, and since a great many things have happened to her, whether they "touched" her or not, it is difficult to believe that her love for the island is her whole soul. Yet when she meets its lord, she marries him for it; and when he savagely tells her it can only be his, he "kills" her soul with this one blow. At this point intervene another ten years which end with Shirin still on Storn and apparently exercising all her faculties in spite of her dead soul.

Her husband, Sir Venn le Breton, is another lover of Storn. He is cruel, puerile, wild, and weak. He is also brave, sensitive, and a poet. That he could be cruel from love of his island and from sympathy with its own dark cruelty, is comprehensible, but that he should be cruel in such petty, vulgar ways is beyond understanding. Why he faces death without a qualm in one chapter and then cries for fear of it in another, is never quite clear, nor is it clear why he can be almost simultaneously wise and silly. Mere fits of temper or varying moods are inadequate causes. Nevertheless, no others are revealed.

The Dark Island does not fulfill its promises. Whenever Shirin, Venn, old Lady le Breton, or Storn itself, is described, it is intimated that danger is brewing. From page to page, the explosion of these carefully lighted bombs seems more and more imminent, yet they never explode. At the end, it is true, Venn does murder Shirin's only friend, thus "killing her soul" for the second time, but this murder is so commonplace and ugly that it cannot balance all the dark foreboding, all the lovely siren menace which heralds it. Other elements with potentialities for fierce action are introduced and never developed at all. And the whole book itself does not live up to the promise of its name or the spirit of its dark island.

E. D. L.

IN PHILADELPHIA

Theatres

Broad: Edith Barrett continues in the title role of *Mrs. Moonlight*, one of those sentimental, charming plays for people who like them that way.

Forrest: *Mary of Scotland*, with Helen Hayes, Philip Merivale and Pauline Frederick, begins its third and final week. If you don't know or don't care that Elizabeth and Mary never did meet, as they do in the play, you'll love it.

Garrick: We have here an opening, for one week only! *Times Have Changed*, Louis Bromfield's adaptation of Edouard Bourdet's French play, with the locale changed to New England, presents Cecilia Loftus among others. It is, we gather, a Dep—ion play, all about the effects of the economic and social changes of the last few years on a typical family. We wouldn't mind hearing the last of the Depression, but we fear that it comes like a gift from Heaven to the playwrights.

Orchestra

Glück's Opera (in French),

Iphigenie in Aulis

Alexander Smallens conducting.

Movies

Aldine: Leslie Howard in *The Scarlet Pimpernel* continues, thanks to the powers that be, for a second week. If you haven't seen it already, you will have heard enough to go in self-defense, and if you have, nothing will restrain you from going again!

Arcadia: The movie version of a swell book, *The Lives of a Bengal Lancer*, and not a bad movie version at that. Gary Cooper and Franchot Tone are in it.

Boyd: *After Office Hours*, with Constance Bennett and Clark Gable. We wouldn't call it anything very special.

Earle: Ricardo Cortez and Mary Astor in *I Am a Thief*. Same as above.

Fox: This is the last straw! We have here Shirley Temple and Lionel Barrymore in *The Little Colonel*! The inimitable Shirley all dressed up in a soldier's uniform, marching gallantly before Grandfather's dotting gaze, is just one too many for us.

Locust: Another very, very swell movie: George Arias in *The Iron Duke*, based on the life of Wellington. The Duchess of Richmond's ball on the eve of Waterloo, the battle itself, and the events that followed are all depicted in the most approved manner by an absolutely superb cast, including Gladys Cooper, Lesley Wareing, and A. E. Matthews.

Keith's: *David Copperfield*, another movie that you'll spend your life regretting if you don't get to see it.

Karlton: *Enchanted April* hits the movies at last, with Ann Harding being enchanted. It is the story of a Romance renewed in southern climes, beneath the springtime moon of Italy.

Roxy-Mastbaum: *Living on Velvet*, with Kay Francis and George Brent. Another pot-boiler in our midst.

Stanley: *Sweet Music*, with Rudy Vallee, Helen Morgan and Ann Dvorak. Worth seeing if you like our beloved Helen Morgan.

Stanton: Jean Parker and Russel Hardie, in *Sequoia*. We really can't imagine what *Sequoia* is.

Local Movies

Ardmore: Wed., Warner Baxter and Myrna Loy in *Broadway Bill*; Thurs. and Fri., *The Man Who Reclaimed His Head*, with Joan Bennett, Lionel Atwill, and Claude Rains; Sat., Wallace Beery in *The Mighty Barnum*; Mon. and Tues., Ann Harding and Robert Montgomery in *Biography of a Bachelor Girl*; Wed., Zane Grey's *Home on the Range*.

Seville: Wed., *Limehouse Blues*, with George Raft and Jean Parker; Thurs., Fri. and Sat., Will Rogers in *County Chairman*; Mon. and Tues., *Behold My Wife*, with Sylvia Sydney and Gene Raymond; Wed. and Thurs., *Here Is My Heart*, with Bing Crosby and Kitty Carlisle.

Wayne: Will Rogers in *County Chairman*; Thurs., Fri. and Sat., *Here Is My Heart*, with Bing Crosby and Kitty Carlisle; Mon., Tues. and Wed., *Imitation of Life*, with Claudette Colbert.

Exactly 302 members of the Yale University (New Haven, Conn.) faculty in 1934 made contributions to 55 books and 780 articles and reports, which were published in virtually every journal in the world.

Moravians Swamped by Score of 59-17

Accuracy of Forward Shots,
Excellent Work of Guards
Are Phenomenal

SECOND TEAM WINS 30-10

Bryn Mawr, Feb. 17.—We have a basketball team at last!—and not necessarily because Varsity swamped Moravian 59-17 on Saturday morning, but because the first half proved that Bryn Mawr has a team in top form for co-operation and good sound playing.

The fine work of the guards kept the play almost entirely in home territory, and in the first half especially, the passing and accuracy of the forwards was quite phenomenal. The centers still seem to be a bit ragged and hardly up to the standard which they have maintained fairly steadily in practice, in particular the passing to the forwards. This may, however, be merely a momentary weakness in a team which, if it can keep up the pace, will certainly show its heels to any team Rosemont can produce.

The line-up was as follows:

Moravian *Bryn Mawr*
Pock f. Faeth
Hinkle l. f. Larned
Beaver c. Meirs
Yons s. c. Hasse
Iobst r. g. Kent
Fabian l. g. Bridgman
Goals — Moravian: Hinkle, 10;
Pock, 7. Bryn Mawr: Faeth, 24;
Larned 25.

Unfortunately, the second team game left us in a far different mood. The team seemed absolutely unable to get any passes through or to get anywhere near a basket. The centers were fairly consistent in passing to the forwards, but more often than not the ball was thrown out of bounds because of traveling. Fortunately, the Moravian team seemed to be in as much of a daze as we were, and the Bryn Mawr guards managed to prevent already erring aim from maintaining any lead. It got so bad in the third quarter, when the score stood 8-8 for several minutes, that substitutions were sent in at forward in an attempt to find some combination that could work together. Finally, Seckel was taken out of the center and put in as Maynard's running mate, and from then on, the game was ours. Seckel placed 14 points in the last five minutes of play—and the gallery collapsed with relief.

The line-up was as follows:

Moravian (30) *Bryn Mawr (10)*
Buchecker f. Maynard
Hetzl l. f. Baker
Roberts c. Smith
Farquhar s. c. Seckel
Liebfried r. g. Little
Wagner l. g. Evans
Substitutions — Moravian: Moses
for Roberts, Crouthorn for Farquhar. Bryn Mawr: Bakewell for Baker, Jackson for Seckel, Seckel for Bakewell.
Goals — Moravian: Buchecker, 2;
Hetzl, 8. Bryn Mawr: Maynard, 14; Seckel, 14; Baker, 2.

Fencing Meets Are Scheduled

The following is a schedule of Fencing Meets for the year:

Thursday, Feb. 28 — Try-outs for places on the Bryn Mawr Senior Team.

Monday, March 4—Bryn Mawr Senior Team vs. Sword Club of Phila., in the gym at 8.00.

Thursday, March 7—Bryn Mawr Senior Team vs. Fencers' Club of New York. This will be followed by an exhibition with sabres and epees. In the gym at 8.00.

Monday, March 11—Junior Fencing Championship.

Thursday, March 14—Bryn Mawr Junior Team vs. Shipley School Senior Team at Shipley at 3.00. Bryn Mawr Senior Championship in the gym at 8.00. This will be the final meeting of the fencing class for the year.

It is expected that the College will give its support to the meet with the Fencers' Club of New York by attending in full force. It is a rare privilege for us to entertain this distinguished group, and moreover, they are being kind enough to pay their own expenses.

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Bryn Mawr Club Lowers Undergraduate Rates

The Bryn Mawr Club of New York announces the reduction of undergraduate membership dues from \$5.00 to \$2.50. The privilege of joining at this new low rate has been extended until October 1, 1935. It is hoped that many undergraduates will avail themselves of this unusual opportunity. There is no initiation fee.

The privileges of the club include the use of the dining room, club rooms, the bedrooms, the library, the guest, squash and riding privileges and the club entertainments. Undergraduate members are urged to make the club their meeting place when in New York. Because the dues are so low, undergraduate members may extend guest privileges to other undergraduates only for the use of the club and dining rooms, but not for the use of the bedrooms. The Bryn Mawr Club is included in the college list of places where undergraduates may stay unchaperoned.

For further information apply to Miss Diana Morgan, Penn West, Chairman of the Undergraduate Membership Committee, or to Mrs. John C. Juhring, Jr., Chairman of the Membership Committee of the Bryn Mawr Club.

Students in Europe Lead Outdoor Life

Mr. D. B. Watt Outlines Plans
For Combining Study, Travel
and Camp Life

FOUR TAKES TEN WEEKS

Common Room, Feb. 12—Mr. Donald B. Watt, director of the Experiments in International Living, spoke recently of his plans for the coming summer and showed moving pictures taken in previous summers. Eight or ten groups of American boys and girls 15 years of age and over will sail on June 26 next summer to England, France and Germany for ten weeks of study, travel and outdoor life. They will live in the houses of young people of the same age and as far as possible of the same interests, and travel with boys and girls of the respective countries. The first month in France and Germany they will pass in towns, spending their mornings learning from expert language professors how to speak and think easily in French and German. For the first month the afternoons are passed in bicycling about the country and in training for the second more strenuous month.

The German groups make the passage to Europe via the Hamburg-American Line, the English via an English line and the French groups go on French boats. Everyone goes third class. Mr. Watt showed pictures of the German group singing folk-songs with the German sailors and making up for lack of deck space by swimming, dancing and playing three-deep tag. This is the favorite game of both high school and college groups. On the boat everyone does language exercises and discusses practical living in the country he is to visit. The German group spends three weeks in Hildesheim, Backnang and Freiburg, three towns chosen for the beauty of the surrounding country-side. Then with their German friends, they make a week's bicycle trip to Oberammergau and Munich, staying at the Students' Inns. The German government, by keeping up these inns, still enables poor students to do the traditional amount of traveling in their native country. Then they make a trip down the Danube in folding boats, resembling Eskimo kayaks, swimming and picnicking along the way. They spend the nights in quaint old Austrian inns three or four hundred years old. The last three weeks are passed hiking in the Austrian Alps with boys and girls from Vienna. The trip culminates with a long climb high into the mountains. In Austria, a famous group of village folk-dancers give the Americans lessons in their art.

The French groups do much more camping for there are no student inns in France. After a few days in Paris, they go to Bourges near Geneva. They make their camping trip on bicycles along the Loire valley in the beautiful chateau country. They sleep in pup-tents, wash in rivers and at town pumps, and eat picnic fashion.

Art Exhibits

During the next semester a series of art exhibits will be held in the Common Room. From now until March 1, there will be on exhibit a collection of paintings by Janice Thompson.

During the whole of the second month, only five nights are spent in hotels. Naturally only a minimum amount of equipment can be carried. This is not a sight-seeing trip, but occasionally a visit is made to a chateau or a cathedral. Camping in France is really very easy, said Mr. Watt. This trip, too, culminates in a mountain climb—a 3-day trip up a 13,000-foot mountain to the southeast of Grenoble. Not everyone gets up past the 8,000-foot cabin, but last summer 12 people, including one girl, made the top. A two-day bicycle ride follows, over one of the highest passes in France. The second day is a continuous coast right into Grenoble.

There will be two groups in England next year. The northern one will have York as a base and will bicycle along the Roman wall and hike in Scotland. The southern one will ride in Cornwall and hike in Wales.

Each group of fifteen will be directed by one woman and one man. Qualifications for inclusion will include a year's study of German or French or its equivalent in special study. The cost is \$400 for those under 19 years of age and \$450 for those over 19. About \$50 for spending money is necessary.

Bryn Mawr Dig Given Sites for Excavation

Continued from Page One

time the neck of a stirrup vase, but there was more sub-Mycenean pottery than at other sites. Hittite polished ware was also found in great quantity.

Among other finds should be mentioned fragments of Roman lamps and terra cottas; pyramidal stamp seals of clay, dating probably from the ninth or eighth century; part of a primitive idol of clay; and stone weights engraved with geometrical designs and many artifacts of stone. Jewelry was represented by a piece of a marble bracelet and a single bronze earring. Mention should also be made of rows of giant pithoi which suggest analogies with the storerooms of Cretan palaces.

The size of the mound at Tarsus, the history of Tarsus in Hittite times, and its importance during the Roman epoch, point to a site of unusual interest and importance, the thorough investigation of which would do much to recover the early history of the region. The excavation of Dua Tepe at Tarsus would undoubtedly add definite knowledge of the connection between Cilicia and the Aegean, and Cilicia and the Hittite country to the north. How much light it would throw upon the Achaean problem it is difficult to say, but it is not at all improbable that if there was a settlement of Mycenaean traders at Tarsus itself, they had a quarter of their own just as the Assyrian merchants are known to have had in many towns in Asia Minor. The results of the excavation of the site of Tarsus and that of Karaduvur promise to be both interesting and important.

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All hats and berets in your exact head size

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Miss Park Makes Busy Tour

Miss Park has met and addressed innumerable schools and innumerable alumnae in her successful Western tour. She had held countless private interviews and spoken on subjects ranging from a lecture on the American Dilemma to a talk on the founding of Bryn Mawr and the College's new ventures in the fields of Science, Archaeology and Art.

President Park spent the first part of this month in Los Angeles and Santa Barbara. It is a great relief to stay-at-home Bryn Mawr to know that while she was in Los Angeles, Miss Park mixed some pleasure with much business and visited the Huntington Library and Galleries, old Mexican Los Angeles, the California Institute of Technology and the University of California and had two evenings free.

The most recent news, that of her successful stay in Denver, gives an idea of how her time is occupied. While there she attended a tea, a Cactus Club dinner, and spoke at a Social Service luncheon on *The College and Training for Leisure* and before the American Association of University Women on *The Girl Looks at Her Education*.

Traveling East from Denver, Miss Park's itinerary is as follows: Oklahoma City (February 14), Kansas City (February 16), Omaha (February 18), Minneapolis (February 23), Chicago (February 26), Louisville (February 27), and St. Louis (February 28).

Difficulty of Giving Big May Day Shown

Continued from Page One

Chinese physician, whom you pay as long as you keep well. The Chinese physician pays you if you get sick, but that method will not be applied in the Infirmary. The Infirmary has a definite place in college life. By it, contagion is kept down. Dr. Leary is willing, too, to have tired students come to the Infirmary for a rest, provided that the Infirmary is not overcrowded with really sick people.

Mrs. Manning said that the idea of having Big May Day this year instead of next, for the Alumnae Drive, came as no surprise to her: she herself had thought of it three weeks ago. She thinks it is impossible this year. Big May Day is not hard to give, but it must have an organized unity to make it a success. For this reason, there must be one director. Last time, there were two directors, and May Day was not so well-organized. No one who has been suggested as director for this year has had experience enough to organize it. If a good director were to appear, Mrs. Manning would be perfectly willing for us to go ahead and have Big May Day, but as it is, it is impossible.

In 1904, the undergraduates decided to run Big May Day themselves. They did the casting, and did not have an outside director. Finally they had to get an outside director, who recast everyone, and changed everything. Every director for Big May Day has to be a perfectionist. Mrs. Manning has already been thinking of next year's May Day in terms of organization; the plans must be got under weigh this spring. She would never

be willing to recommend Big May Day to the directors of the college, who always give an amount of money to start it, unless it would be a well-organized event.

Mrs. Manning thinks it would be delightful if Varsity Dramatics would give something which would interest the alumnae and not involve so many people and so much time as Big May Day. Some alumnae want a Greek play, some would prefer an Elizabethan drama, some may want a modern play. If we are really interested in this plan of giving something for the Million Dollar Drive, we should give our backing to the project. However, we must complete arrangements for it by the end of February, and rehearsals must be spread over the time allowed, so that there will be no rush at the end.

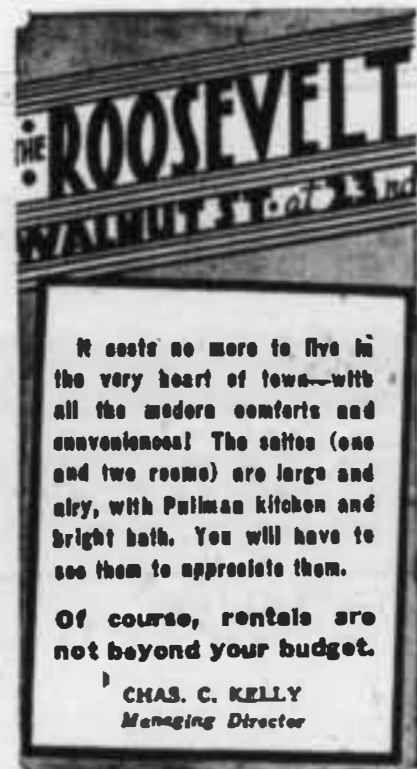
Literary Digest Poll Gives College Opinion

Continued from Page One

of fighting if we were the invader.

The college students favored by a vote of 90.78 per cent government control of armament and munition industries. Universal conscription was advocated by an 81.98 per cent vote. They voiced their opposition to the national policy of maintaining an air and navy force second to none as a means of insuring us against being involved in another great war by a vote of 59,025 to 33,870. Bryn Mawr voted 153 to 15 in favor of government control of munitions, 109 to 55 for universal conscription, and opposed a large air and navy force by a vote of 137 to 30.

The percentage of ballots returned is already higher than in the returns of any past *Literary Digest* poll, and the volume indicates that American undergraduates are thinking seriously and universally about the course of current events. The college editors of Minnesota, Chicago, Texas, and Princeton Universities have been especially active in arousing undergraduate opinion on these questions. Michigan and Harvard have made the largest return of ballots to date.



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CHAS. C. KELLY
Managing Director

Holidays are shopping days,

Spend them to your profit;

Buy a gay scarf for your throat,

A hankie for your pocket . .

Now a sweater soft and fine,

Or a frock demure;

Perhaps stockings are your line,

You need something . . sure,

You'll like them all . . more and more

If you choose them at

The Main Line Store

STRAWBRIDGE & CLOTHIER

Andmore

Madame Sikilianos Tells Plans for Play

Continued from Page One

50 to 100 must have been used in the early days of the drama. At the second Delphic festival, in 1930, Madame Sikilianos directed the production of *The Suppliants*, using a chorus of 50 divided into groups of five. There is a great field for further development of such choruses, she feels.

Although there are several plays which have great choral possibilities, the selection of the tragedy Bryn Mawr might give was determined by the fact that Madame Sikilianos uses costumes made from hand-woven materials, and the only such costumes available are those used by her last June at Smith, where the Senior class gave *The Bacchae* before their parents and friends at graduation. This play is, of course, an intense tragedy, but Madame Sikilianos pointed out that the Asiatic bacchantes, followers of Dionysius, do relieve and lighten the tragic mood.

There are various interpretations of a Greek chorus, Madame Sikilianos pointed out. With five groups of 10 each, the leaders of each group may speak separately or in unison, and the groups themselves may speak alternately or all together. Emphasizing the meaning of the words by singing and dancing is an important function of the chorus, and Madame Sikilianos thinks that within the scope of the whole chorus individual interpretation is necessary. In the early Greek vases, she said, no two people make precisely the same gestures, nor should they in a play. There is a particular opportunity for interpretative dancing in *The Bacchae*, since lyric and tragic movements alike are necessary. In determining such movements Madame Sikilianos is guided by the figures on Greek vases. The choice of chorus leaders should be left to experience, Madame Sikilianos said, and if *The Bacchae* were given, she would try to find those whose impulses showed that they naturally led.

The problem of music in a Greek play is very important. The choruses must not follow an orchestra, but must lead themselves. Madame Sikilianos uses the Byzantine music of the Greek Orthodox Church, since it is the only extant working system of modal music. It is not known whether this is Oriental or native Greek music, but it developed as written music during the Christian period. Modes, she explained, are a sort of scale, every mode having a different set of intervals. There are definite modes for various emotions, and in the Greek system one can jump from mode to mode as the feeling changes. One particular advantage of Byzantine music is that it follows the word accent, and Madame Sikilianos thinks that while this is primarily applicable to Greek, the meaning of an English word is also beautifully brought out when so treated. It is this accenting along with the changes in modes which makes Greek music so appropriate for Greek plays.

If *The Bacchae* were given this year, the participants would have to be prepared to spend 5 hours a week rehearsing, and also to stay over for rehearsals during the first week-end of Spring Vacation. No particular experience is singing or dancing would be necessary for members of the chorus.

New York City Invaded

Mid-year week-end, New York City suffered an invasion by Bryn Mawr. It appears that wherever one went there, one met campus acquaintances. They looked a bit different, to be sure, what with dresses instead of sweaters and skirts, waved hair, and noses slightly less shiny; but they were, nevertheless, and unmistakably, Bryn Mawr students out to "do" New York. A check-up of the signing-out books revealed that about ninety of us departed from a showy campus for the icy streets of New York. Of these a large majority was from Pembroke, with Rockefeller students being a close second. Wyndham did its part, contributing nine. Not so many came from Denbigh and Merion. The Monday night trains were filled with Bryn Mawr girls, riding wearily back to college, looking a little the worse for wear, and planning to recuperate sufficiently to be ready for the next excursion.

Campus Notes

Dr. Weiss addressed the Swarthmore Philosophy Club last Thursday on the question, "What Am I?"

Miss Anna Janney De Armond, Graduate Scholar in English at Bryn Mawr, has been appointed Instructor in English at the Women's College of the University of Delaware for next year.

Mme. Maud Rey has been appointed Director of Dramatic Activities at the Middlebury Summer School. She will also give two courses there: "French Dramatics for Schools and Colleges" and "Correlation of Subjects with French as a Center."

Low Rates Offered by Moscow School

A special low rate with many inducements for American students, teachers and those interested in higher education and sociological subjects, has recently been announced by the Moscow Summer School, to convene in the Soviet Union from July 16th to August 25th. The entire trip may be taken for from \$366 to \$380.

During the summer of 1935 the Moscow University will offer a variety of courses. Instruction is in the English language, by an all-Soviet faculty of professors and specialists. From time to time the School is addressed by prominent Soviet leaders.

The State University of Moscow certifies academic credit to those foreign students meeting the requirements of the university and completing a course of study in its Anglo-American Section. The following courses are offered this coming summer, the session beginning on July 19th in Moscow:

- Arts in the U. S. S. R.
- Literature of Russia and the Soviet Union.
- Principles of the Collective and Socialist Society.
- Justice and the Correctional Policy of the Soviet Union.
- Organization of Public Health and Socialized Medicine.
- Survey of Education in the U. S. S. R.
- Science and Technique in the U. S. S. R.
- Survey and Psychological Research.
- History of the Soviet Union.
- Economic Policy and Geography of the U. S. S. R.
- Philosophy of Dialectical Materialism.

Advanced Russian for Foreigners (Language).

In addition to the Study Courses in Moscow, the student will have his choice of six tours, visiting the principal cities. The tours, which are included as part of the Summer School work, have been specially organized. They include journeys on the Volga, to the Crimea district and the Black Sea ports, the Caucasus and the new industrial center of the Kharkov section, also to Odessa and Kiev.

Accommodations offered to visitors attending the Summer Session are of the dormitory type. These quarters are designed for students who wish to approximate in their living conditions the life of the typical Soviet students. The Russian students are very friendly and eager to become acquainted with the Americans and there is considerable fraternization among them.

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THEATRE REVIEW

(Especially contributed by E. M. Terry)

Cross Ruff, the new play that opened at the Walnut, February 11, is not a bridge game, but a game of wits, very sparkling wits. To Noel Taylor, its author, we offer congratulations, since it is his first play. Otherwise, he would be more skilled in building a firmer foundation for his plot and characters.

The tale deals with the "mistress problem;" to admit it, to be ashamed of it, or to be happy with it? Leda played well by Edith King, whose underclothes were rather remarkable for their absence, the mistress of Alfred Rouff, suddenly finds their happy and financially secure home invaded by her young daughter, Juniper (Helen Brooks), who for years had been hidden in Paris. Alfred (Jay Fassett), whose facial expressions are on a par with Harpo Marx) knows nothing of Juniper's existence. After the preliminary shock, he is willing to have her stay with them for the short while she will be in New York. Both Leda and Alfred are embarrassed and ashamed to have Juniper know their true relationship, but a girl of eighteen, who has written her first novel about that very subject, is not one to be feazed by the situation. And out of the blue, Alfred's son, Peter (enchantingly played by the author himself), suddenly and casually arrives to look over his parent rather as a curious specimen. He bluntly declares that he knows that Leda is his father's mistress, and completely shames the poor lady.

These four independent people take up their abode together temporarily. A startling development occurs within eight hours, to wit—Peter and Juniper fall violently in love. Sadly enough the rather improper position of their parents weighs on their minds, in spite of their professed callousness to all life, no matter how raw. They decide to imitate the pattern of life that Alfred and Leda find so charming, in order to show their fond parents the error of their ways. Peter and Juniper plan to be caught in very compromising circumstances by their parents. The results of this plot, the only one in the play, are clever and quite amusing.

We will toss to Noel Taylor his few well-earned bouquets. Seldom have we had the pleasure of enjoying such frothy and frilly humor; the lines fairly float, so light and so airy are they. The audience was highly amused throughout the entire play. The acting was well-done, with the emphasis on being natural. Both the lines and the acting carry over this very light comedy.

Unfortunately, Mr. Taylor's action and structure are of the flimsiest and most superficial. He has employed optical illusions of nervous pacing, entrances and exits, running up and down stairs for action, and of rapid, sure-fire line for plot. He did have a theme, dragged in to end the play, but it is, quite frankly, "much ado about nothing."

Cross Ruff is just the play to see, if you are jaded and sated. To laugh unrestrainedly and to succumb to the author-actor's great personal charm are worthwhile diversions. Incidentally *Cross Ruff* might get to Broadway and remain a week or more, so see it here and enjoy the first laugh.

GREEN HILL FARMS

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Overbrook-Philadelphia

A reminder that we would like to take care of your parents and friends, whenever they come to visit you.

L. E. METCALF,
Manager.

Pro Arte Renders Excellent Concerts

Continued from Page One

previously announced. The interpretation of the work was splendid, with the details of execution excellently brought out in a very fine performance. The audience applauded so enthusiastically at the conclusion of the regular program that they received as encores the Minuet and the Finale from Mozart's *Hunt Quartet*.

Mr. Alwyne Assists Quartet

In the *Philadelphia Evening Public Ledger* of Monday, February 18, Mr. Samuel L. Laciari praised the Sunday concert of the Pro Arte Quartet as the finest performance of the series, and also commended Mr. Alwyne's sensitive co-operation with the quartet. Mr. Laciari's article is given below:

An unusually fine program, superbly played, was given by the Pro Arte Quartet in Goodhart Hall of Bryn Mawr College yesterday afternoon, the event being the ninth of a series of ten concerts by this organization presented to the college by the Library of Congress, "Elizabeth Sprague Coolidge Foundation."

The members of the Pro Arte Quartet are Alphonse Onnou and Laurent Halleux, violins; Germain Prevost, viola, and Robert Maas, violoncello. They were assisted in the Cesar Franck quintet for piano and strings by Horace Alwyne, head of the department of music of Bryn Mawr College.

The opening number was the Borodin quartet in D major, No. 2, one of the most significant string quartets by any Russian composer. It was given a splendid performance by the Pro Arte group, especially the beautiful Nocturne, in which all the poetry of the movement was well brought out, the individual members of the quartet showing a beautiful tone quality and their usual highly developed ensemble.

The Cesar Franck quintet was second on the program, and in its performance Mr. Alwyne showed himself to be an exceedingly fine chamber-music player. The very difficult and elaborate piano part, which is frequently allowed to overbalance the other parts, was played with beautiful restraint, admirable interpretation and fine tone and Mr. Alwyne fitted into the ensemble of the Pro Arte Quartet as though he had played with them for months. The slow

movement was especially well played, and in the reading throughout, great care was taken with the repeated themes of the earlier movements, as the quintet is one of the most elaborate works of chamber music in which the cyclic form is used. The players received a great ovation at the close, being recalled to the stage some half a dozen times.

The finest playing of the afternoon and of the series was done in the Debussy quartet in G minor, which closed the concert. The Pro Arte organization has always been famous for the magnificent reading which they give this work, which has been said to come closer to a realization of the composer's intention than that of any other chamber-music group.

Yesterday afternoon's performance amply justified this assertion. At no time during the series of concerts at Bryn Mawr has the ensemble of the quartet reached such a degree of perfection as was attained in all four movements of this, the most important contribution to the literature of the string quartet ever made by any French composer. The detail of the first movement was brought out in an amazingly fine manner and the whimsical scherzo with its varied changes of mood was just as well done.

The height of the concert, however, was attained in the magnificent slow movement, which was performed with all the delicate pathos that the music contains with a tone of marvelous beauty and a finish to the ensemble that even the Pro Arte has rarely reached in these concerts. The composition is practically constructed upon variants of one theme, that which appears at the opening of the first movement, and this feature was stressed in the performance. In many ways it was the most thoroughly satisfying concert given in the series and the quartet was warmly applauded at the close.

So vociferous was the applause at the close that the quartet played as an encore, the "Concerto L'Estro Armonica," of Vivaldi, the number originally scheduled for the first number of this concert. S. L. L.



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College News

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Geology Professor Will Speak

Dr. Alfred C. Lane, professor of geology at Tufts College, will speak on *The Age of the Earth* this Friday, February 22, at 8.20 in the Music Room of Goodhart. Dr. Lane is Chairman of the Committee on Determination of Geologic Time of the National Research Council, and is one of the greatest authorities in the world on this subject. His lecture at Bryn Mawr will be a so-called "popular" one, and comprehensible to the most uninformed geological layman.

New Literary Trends

Stress Subjectivity

Continued from Page One

abled him to give such vivid pictures of pre-war society. His strength lies in his being an ordinary man with a zest for improving the world. He has never been so much interested in life as in trying to alter it, and this is the spirit of his post-war work. The post-war generation has no longer any interest in Utopias, although his pre-war appeals aroused great enthusiasm. Wells's scientific fantasies are his best works. He could make the fantastic seem actual as few others have done, and he has a great gift for "rapid caricature."

Bernard Shaw is more respected than Wells by the young because he kept his head better during the war. He maintained the opinion that England was not fighting to save her skin, an opinion with which men later agreed. Some of Shaw's best work

was done in this period, but it shows a change or development in his method. His efforts to strip the romance from war and love no longer caught the attention of a generation which had done this same stripping more ruthlessly than he.

The difference between these older authors and younger literary men is understandable if one remembers the disillusioning effects of the Great War on the youth of England. France was less dissatisfied, since she had accomplished her end, but England had been keyed up by appeals to her crusading ideals, so that she really felt she was fighting to end war. The Versailles treaty saw her committed to the support of many of the things she had fought the war against, a fact which destroyed the respect for authority in those young enough to have accepted the crusading war-time appeals. The post-war generation had had enough of idealism, and moral indignation. Consequently the fiction they preferred is acrid, brilliant, vivid,—like themselves, dwells on the pleasures of the senses and implies intellectual dissatisfaction. Huxley, Lawrence, Joyce and Woolf are the authors Mr. MacCarthy discussed in this connection.

Aldous Huxley was the first author to record the modes of feeling and thinking characteristic of his generation, and to diagnose the diseases of modern self-consciousness. One of his most striking characteristics is his wide range of references to science, history, art, philosophy, etc. Yet though his references are rich, his

focus is limited. A second point is the discord in his work which result from his temperament. Although he is intellectually fastidious and sceptic, temperamentally he shows violent preferences. In his writing Huxley shares the preoccupations of his times, particularly in sex attractions, but his studies deal only with falsifications of emotion or with promiscuity.

D. H. Lawrence gives a fuller interpretation of his generation, and his death is a loss to literature. He is really more of a prophet than an artist; he valued earnestness more than truth, and was therefore often the victim of his own passionate eloquence. His aim was for closer contact with life and other men, and he raged against conventions which thwarted this. For him, therefore, physical union was the central experience in life, from which came hope and promise. Although his doctrine of the "natural man" is unacceptable in practice, his criticism of life is effective.

Mr. MacCarthy discussed James Joyce very briefly, since he is important in technique rather than in ideas. He attempts to bring the sub-conscious as little changed as possible into ordinary experience, and in doing so has made some "hopeless linguistic experiments."

Virginia Woolf is one of the most interesting of the modern authors because she has turned her attention to the treatment of the commonplace. She has a delicate and precise style, and excels in describing the individual bubbles, or auras, in which char-

acters move. She does not create characters as former novelists have done, but traces streams of consciousness by means of monologues. This method is sometimes dangerous in that it is often difficult to tell in whose mind one is.

The two chief characteristics of modern writing are its extreme subjectivity and its trust in the sub-conscious by which a deeper union than usual between the individual and the world is achieved. Poetry is the first literary form to reveal such changes, and the new poetry is often unaccommodating in subject and rhythm. These are important symptoms of what has been observed in prose, since this obscurity is due to the poet's attempt to appeal directly to the sub-conscious rather than to reason. The meaning in poetry is only there to keep the reader's intellect quiet while the poem does its work upon him.

This treatment of poetry started with the French symbolists.

Mr. MacCarthy prophesied that this movement would soon fade away, for after all the mind requires some meaning in its poetry. Modern poetry gains from being quoted, but the quotations in their context have no meaning. This sort of writing precludes poems of any length. The logic of ignoring the sense in a poem is like that of the cubists, who say that if the subject of a work of art is unimportant, it does not matter if you cannot find any subject or sense in it at all. It is impossible to defy the outside world. Mr. MacCarthy predicts that the direction of literature in the next 10 years will be through intense subjectivity to communism.

Courses in "Use of Leisure" will be offered next year at Whitman College (Walla Walla, Wash.).

THE ROLLING STONE

announces

A NEW DEAL

If we made all the apologies we would like to, there wouldn't be any space left for our campaign speeches. So we have to begin by saying that we have an entirely new system. We are all through with manufacturers whose goods seem to be wholly mythical, and whose ideas of color and size are general, to say the least. We have designed a new set of spring models, and we've acquired a staff of experienced dressmakers to make them to order. All our sweaters are handknit in Shetland yarn from the newest and most inspiring colors we could find. But what we really started out to say is that we have an iron-bound, money-back, two-week guarantee.

With fear and trembling we are coming to the College Inn on Friday and Saturday, February 22nd and 23rd. If you're thinking of tea anyway, you might just give a glance at the things. We have a gabardine and gray flannel suit we're particularly proud of, and some very nice pastel tweeds. Not to mention a genuine camel's hair hand-knitted sweater. We're proud of the prices too, but we're proudest of the guarantee; so if there's any chance for us to atone for ours and the manufacturers' sins, do come down and let us try.

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Star of Chicago Black Hawks

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finer, MORE EXPENSIVE
TOBACCOS — Turkish and
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"LIFE IN COLLEGE is a busy one," says John Cowdery, '38. "Take my case, for example: I have a leaning toward dramatics, and spend every minute possible studying the drama and playwriting, in addition to the work required by my general course. On top of that, I have a job that takes up three nights a week. So you can see my time is pretty full. I get tired... feel 'blue' sometimes when my energy is at a low ebb. Then a Camel sure does taste good! It's really swell how Camels bring me back. Although I smoke them all the time, Camels have never made me feel nervous."

(Signed) JOHN COWDERY, '38



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Glee Club Cast Chosen

The cast for the Glee Club performance of *The Pirates of Penzance* has been announced, and is as follows:

Pirate King.....Helen Ripley
 Frederick.....Susan Morse
 Major General.....Betty Lord
 Sergeant of Police.....Sara Park
 Samuel.....Doreen Canaday
 Mabel.....Agnes Halsey
 Ruth.....Helen Shepard
 Edith.....Maryallis Morgan
 Kate.....Lois Marean
 Isabel to...be chosen (no singing part)

Substitutes for the above parts will be chosen later.

"Culture"

A few findings resulting from intelligence, culture, and general knowledge tests given to thousands of students are:

30% of all seniors in six colleges ranked below the average freshman in the general culture tests.

Average college sophomores know the meaning of 55 out of 100 commonly used words. Two more years of exposure enabled the same student to recognize 62 in 100.

Average intelligence of seniors in four high schools was above that of all college sophomore candidates for an education degree.

The group responsible for this disillusioning investigation points to the credit system as one of the reasons for uneducation of college students.

Advertisers in this paper are reliable merchants. Deal with them.

THEATRE REVIEW

Tallulah Bankhead and *Rain* have moved on to New York, after eight triumphant days in Philadelphia. To say "Tallulah Bankhead and *Rain*" seems to be putting it oddly, in view of the fact that *Rain* is, in its own right, one of the classics of the American stage. After seeing the play, however, we realized very clearly that Tallulah Bankhead makes *Rain*, not *Rain* Tallulah Bankhead. If one were to read the play, in bald, cold print, completely uninfluenced by the magic of the theatre, it might conceivably seem a pretty crude piece of work. It is definitely dated: the audiences' laughter at dramatic moments showed this all too well. The play jerks. The stage devices—Sadie's victrola and the falling rain—are admirable, but credit for them goes to Somerset Maugham, who wrote the original story, rather than to the playwrights. The story had remarkable theatrical possibilities. It was expanded by the playwrights in a workmanlike and adequate but not in an inspired manner.

Rain always has been memorable because of the actress who plays its leading role. Jeanne Eagels first transformed Maugham's Sadie Thompson into a powerfully tragic figure. Tallulah Bankhead follows in the same tradition. She is no more the fat-calved, coarse woman of the original story than Jeanne Eagels was. Her Sadie is no cheap harlot, but a thin, intense girl with beautiful hair and a soul full of fire and passion. Miss Bankhead never seems

really low. Perhaps it is her enchantingly husky Southern voice that prevents her from completely realizing Sadie's vulgarity. In spite of her flaunting walk, her traditionally brilliant clothes, and her alarming vocabulary, Miss Bankhead's Sadie impresses one more as a nice girl trying to seem bad than as the slatternly and common woman of the original Maugham story. In her long white dressing gown in the second act, she seems almost ethereal.

In comparison to Sadie, Davidson is despicable. This is not altogether as it should be. 'One could feel very sorry for Davidson. He could be both moving and tragic. Herbert Ranson, who plays the role in the current production, never manages to seem more than pedantic. Sadie gains by varying from the original Maugham conception. The Reverend Davidson, on the contrary, would have been better if he had been more like Maugham's idea of the tall, cadaverous, fiery-eyed missionary with full, sensual lips. Mr. Ranson seems to have no more passion in him than one of the bags of sand placed off stage to catch the seven thousand gallons of water, which daily simulate the rain. When he is finally overcome and enters Sadie's chamber with evil intent, the whole audience laughs and cheers. This would seem to indicate that Mr. Ranson's acting did not sweep them off their feet. Walter Huston, who played opposite Joan Crawford in the last movie of *Rain*, was a much more attractive and powerful Davidson.

Jack McKee as Sergeant O'Hara. Sadie's honest though sentimental ma-

rine, adds nothing to the play. Ethel Intropodi, as the Doctor's wife, is downright disturbing. The playwrights have given her nothing to do but sit around and make negative speeches. She is a completely unnecessary appendage, and her continual inactivity and neutrality are vaguely annoying. The assorted natives, wandering silently in and out, filled us with the same sense of uneasiness. The sympathetic Doctor and the philosophic Trader-landlord are fairly well played. The Trader's native wife is convincingly fat and jolly. The only person, nevertheless, who, it seems to us, even approaches Tallulah Bankhead in acting ability, is Ethel Wilson, who makes forbidding Mrs. Alfred Davidson a very human and pathetic figure. Like Miss Bankhead she has a beautiful voice. It is regrettable that the rest of the cast is so noticeably and strangely weak, although, of course, Miss Bankhead is all the better by contrast.

A mention of the rain itself should not be neglected. It was very convincing and actually sounded rainy. It had a helpful way of backing up the characters. Whenever there was a particularly tense moment, or when someone felt the need of saying "My God," and becoming loudly emotional, down would come the rain in floods. After two hours of it, one is definitely rid of any desire to cruise the South Seas.

Neither the locale, nor the subject of *Rain* is pleasant. The play might very well be summed up and passed over as a dreary representation of conventionally unleashed passion in a

conventionally grim setting, — if it were not for Tallulah Bankhead. There we begin all over again. *Rain* without Tallulah Bankhead is a good melodrama built around an interesting idea. With her, it is, for the spectator, an unforgettable experience.

F. C. V. K.

A New Slant on Gertrude Stein

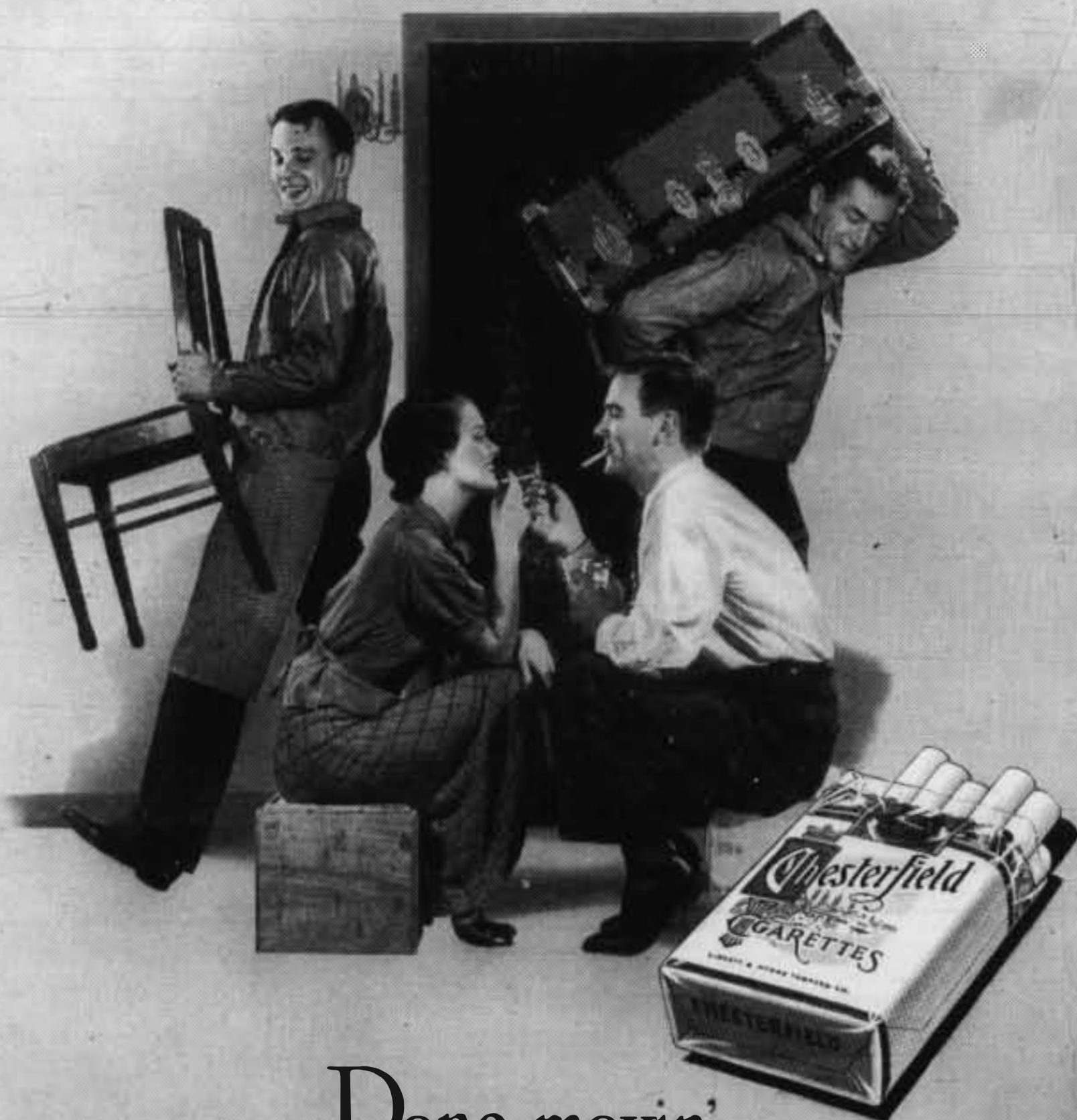
A new and super-scientific explanation of the enigmatic Gertrude Stein, who has been touring the colleges giving undergraduates a repetitive and somewhat chaotic explanation of her "poetry," is now advanced by the staid Journal of the American Medical Association.

Despite the fact that "A rose is a rose is a rose" to La Stein, it is only "da-da-ism" to Prof. Langdon Brown, of the University of Cambridge, who writes in the current issue of the Journal.

Prof. Brown groups Miss Stein with D. H. Lawrence and T. S. Eliot in an explanation of "modernism and even da-da-ism in the recent output of many modern writers."

Prof. Brown conceives "That the writings of D. H. Lawrence begin with an angry reaction against the intellect and end up in literary movements which produce what is called baby talk." He asserts, moreover, that such writing communicates little to anyone who does not possess the key. The inspiration wells up from the unconsciousness, or at least the sub-consciousness.

"Milton," the good scholar cried, "thou shouldst be living at this hour. England hath need of thee."



Done movin'

Smokers of Chesterfield are funny that way, you can hardly move 'em. They evermore like 'em, and they evermore stick to 'em. *Chesterfields are milder—they taste better.*